



KSOR GUIDE to the arts

February 1979



Charcoal on Cream Tinted Paper

R.D. Robinson 1908

Thanks to the staff of the Jacksonville Museum



KSOR GUIDE

to the arts

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Jan Forrest, Judy Davidson

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KSOR STAFF --- An Editorial Note

Ronald Kramer - Director of Broadcast Activities

Ted Toews - Program Director (First Concert)

Howard La Mere - Production Director (Ante Meridian, Vintage Radio)

Jean Francis - Office Manager

John Patton - Engineer

David C. Maltby - Station Manager (Live from the Vintage Inn)

Nelson Davis - Childrens Programming Director

John Stafford - Guide Editor

Janet Joy - Traffic (Music Hall, FM Rock)

John Dowling - Broadcast Assistant

James Otey - Photojournalist (Music Hall)

GUIDE STAFF: Judy Davidson, Charlotte Sheldon, John Dowling, James Otey

ANNOUNCERS:

Joe Kogel (Words & Music, 900 Seconds, Cookie Jar, Talk Story)

David Pinsky (FM Rock)

Terry Hirsch (Ante Meridian, FM Rock, Music Hall)

Jim Noxon (Jazz Continued, Jazz)

Charlotte Sheldon (Lithia Springs Special, Music Hall)

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Marie Wise (Music Hall)

Loren Basch (Jazz)

Bill Marcum (Raider Roundup)

Richard Stout (Information Service)

Paul Maney, Jeff Cassim, Phil Thompson, Risa Pryne, Nancy Hanke Zachari Browne

We've addressed the subject before, so if you regularly read this footnote to the enterprise you already have an idea of the forces at work. The subject is receiving the GUIDE late, and this second go-round is a response to some recent complaints.

In all honesty, we thought the problem was licked. Apparently not so. In the past four months, if memory serves (and it doesn't always), the GUIDE has been labelled and desposited at the SOSOC mail room by the 25th of the preceding month. Since this is a low-budget operation, it goes out as a bulk non-profit mailing. This means that the Postal Service is doing us a favor, but it also means that getting the GUIDE delivered is a fairly low priority for them. It also seems to mean, judging by the geographical location of origin of our complaints, that things slow down the farther one gets from Ashland.

We are also subject to certain delays that make it impractical to think of getting it in the mail any sooner. One of these is the Calendar of Arts Events. The groups presenting various programs for the public often don't have their schedules finalized until two or three weeks before the events. This means we don't get the information until about the 15th of the preceding month. Add this to the typesetting and printing process delays, and the 25th is just about the best we can do.

We have been working on the assumption that six days is plenty of time to get the magazine delivered. But if your GUIDE is more than a couple of days late, we'd like to know about it so we can plan accordingly. You might also let us know if you think the calendar is a worthwhile item. If it doesn't help people get to the events they enjoy, then it is not doing its job, and it can't help much if it arrives too late.

-Editor

FROM THE DIRECTOR'S DESK

Art and Business

I look forward to each December, in addition to my anticipation of the upcoming holidays, because with an infallibility that is most reassuring in these unsettling times, December also marks the return to the air of the Texaco Metropolitan Opera broadcasts. Texaco has a most remarkable association with the Metropolitan Opera which dates back to 1941. The Metropolitan Opera broadcasts each Saturday afternoon began ten years before, but since 1941 the Texas Company has presented an average of 20 complete live operatic broadcasts each season. The total number of Texaco-sponsored broadcasts to date exceeds 750 and this is the longest continuous sponsorship of any radio or TV network program in this country.

Texaco deserves renewed congratulations on what is sometimes referred to as "patronage" of the arts. In fact, I suspect, Texaco has also learned from experience that there is a devoted following of consumers who, like this writer, make it a point to patronize businesses who support broadcasts which touch strongly upon their own interests.

In a recent column Sydney Harris opined that, since a revision of the federal tax laws in 1935 made corporate contributions to non-profit organizations deductible up to 5 percent of net income, American corporations have annually donated less than 1 percent of their income for charitable or philanthropic purposes. Harris went on to comment that many of the more generous corporate supporters of the arts were, ironically, small corporations rather than the largest ones. And he theorized that a doubling of corporate contributions to 2 percent of pre-tax profits would provide a five-fold increase in operating monies for all private education and arts-related operations in the U.S.

This country is almost unique among the western nations in the low level of support we provide the arts. Western Europe long ago recognized the importance of a vigorous cultural environment to a strong society. Unlike England, France, Italy and a host of others, who provide some assistance to help provide a stable base of support for all the arts, including public broadcasting, the U.S. has not yet recognized the necessity for providing stable financial support for such activities. And thus, this year too, we will probably hear during the course of the

Metropolitan Opera broadcasts of the Met's perennial growing deficit and the need for private contributions from listeners to maintain the nation's foremost opera company.

Consumers, (and art lovers are consumers), should help support activities of this type that they enjoy. But it is a shame that our financial community has not yet improved beyond the .88 percent of pre-tax profits which it donates to education and the arts. Such contributions are investments in those qualities in our society which are most expressive of our basic ideals. I suspect that in many instances it would also be better business to enjoy the kind of association that Texaco has had with the Metropolitan Opera than most corporations realize.

Texaco is a shining example of a business which has invested its reputation and a portion of its assets in the arts. And there are a few others nationally to whom one can also point. But on every level throughout the United States there are meaningful cultural activities that either fail for lack of support or fail to develop for lack of adequate potential financing. And in every community there are doubtless some sources of potential corporate support which might make the sizable difference in the stability of those programs for a relatively small sum.

And so with the arrival of the new Texaco Metropolitan Opera season I couldn't help but speculate upon the results, especially here in our own community, were Texaco's example the rule rather than the exception.

RONALD KRAMER
DIRECTOR OF BROADCAST ACTIVITIES

Bird in a Cage

A Fragile Footnote
to Oregon Art History



BY JAMES OTEY

Self Portrait
Dorland Robinson 1917

In 1851, gold was discovered in southern Oregon, having the same effect on the area as it did on most gold strike regions. Hordes of opportunists, schemers, fly-by-nighters, merchants and adventurers flooded the area. By 1855 the population of Jacksonville was somewhere between five and six thousand transients and settlers.

Among the more stable of the permanent residents were Sarah Matilda Robinson and Dr. James W. Robinson. Sarah was the

daughter of the colorful pioneer merchant known as "Gunsmith Miller". Dr. Robinson had settled in Jacksonville after graduating from medical school in Portland, attracted to the valley by its natural beauty. He quickly became one of the more prosperous businessmen in the area, dividing his time between his drugstore and his medical practice. He was also an avid amateur painter and he proudly displayed his paintings in his drugstore.

The Robinsons had two children, born within a short span of time. Their happiness, however, was ended when diphtheria took both their children.

In 1892, a third child was born, Regina Dorland Robinson. Being an only child, Dorland grew up cherished and protected. As one neighbor put it, her parents handled her like a bird in a cage. She was only allowed to play with selected children, and her schooling, for the most part, was by private tutor instead of public schools.

She displayed an early interest in drawing and painting and by the age of five was already showing exceptional talent. Her father enrolled her at the Convent of the Holy Name, where she received her first art training. She also developed her musical skills on piano and gave several recitals locally.

She was developing into a fragile beauty as she entered her adolescence. She immersed herself in art. She could often be seen walking down the road with her head down, sketchbook in hand, drawing as she went. When she did play with other children, she loved the normal, old-fashioned games like hide-and-seek. She seemed to be friendly, happy and well-adjusted.

When Dorland was fourteen, she entered some of her drawings and paintings at the fair in Grants Pass and won first prize for her nature studies of the Jacksonville area. Her charcoal sketches were beginning to take on a realistic style rivaled only by photographs.

The Robinsons took Dorland to Portland to begin her formal study of painting. Her work was beginning to attract attention in the Rogue Valley and Portland.

In 1910, her parents took her to Philadelphia where Mr. Robinson worked in the city's clinics while she studied under Henry Rittenburg at the Academy of Fine Arts. Rittenburg had studied under William Merritt Chase, one of the most influential teachers in America at that time. This may account for Dorland's use of somber coloring and interest in still life.

By 1916, art critics in San Francisco and Portland were beginning to hail her talent and potential. That same year Dorland and her friend Mrs. G.E. Johnson of Medford, traveled to San Francisco for the Panama-Pacific Exhibition where some of Dorland's works were to be shown. Her senses were assaulted by the variety and quality of art at the exhibit. She had not at that time been exposed to all the innovations that had taken place in the rest of the art world.

Of her visit to San Francisco she said, "To study those indescribable pictures for hours at a time is not a task that fatigues, it is an intellectual feast. There were the products of the genius of the great masters of the world in every conceivable form of beauty and grandeur. We visited the galleries every day and remained for hours at a time. I never crowded so much real pleasure into three weeks of time before in my life."

While in San Francisco, she took instruction from Mrs. Chittenden, then famous for her pastel portraiture, with Dorland's friend serving as model. She became a member of the honored Sketch Club of San Francisco and plans were made to show her work there and at the Portland Art Museum the following fall season.

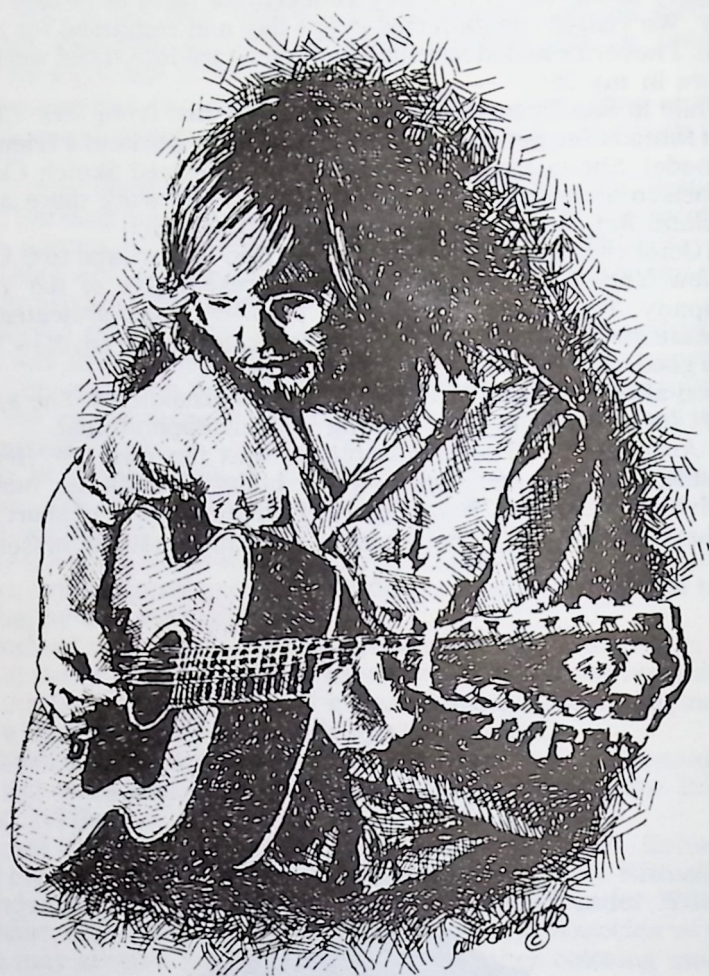
In October of 1916, Dorland was married in Portland to C.E. Pierson of New York City, the west coast representative of the Yale Lock Company. The combination of the sensitive, over-protected artist of "intense disposition" and the traveling salesman from New York was not a good one. Within weeks, they had split.

Soon after, Dorland suffered a nervous breakdown. She apparently didn't have the talent for dealing with disappointment.

In April of 1917, Dorland Robinson took her own life. Her mother found her dead in her room with a bullet through her heart and a revolver by her side. Though dead at 25, her career cut short, Dorland Robinson's work may be seen at the Jacksonville museum.

Photos and information courtesy of Jacksonville Museum





Joelle Smith

February Programs on KSOR

SUNDAY

8:00 am Ante-Meridian

A cornucopia of morning chatter, jazz and light classical selections with the news and weather thrown in.

10:00 am Words and Music

Early and Baroque Music interspersed with poetry and dramatic readings.

11:30 am BBC Science Magazine

Late breaking science news from England.

12:00 Folk Festival U.S.A.

Live on tape, concerts from the heartland of America.

2:00 pm Studs Terkel

3:00 pm Sunday Supplement

An in-depth look at various arts and ideas — ethnic music, poetry, concert music, prose, humor, essays, etc.

2-4 Profile of a Poet: Anne Sexton

2-11 Liverpool Poets: The Mersey Sound

2-25 The Vintage Inn: Henri Honegger

4:00 pm Siskiyou Music Hall

2-4 MOZART: Concerto No. 9 in E-flat, K. 271

2-11 GLAZUNOV: Suite from the Middle Ages in E, Op. 79

2-18 SMETANA: String Quartet in C minor (From My Life)

2-25 SAINT SAENS: Organ Symphony, No. 3 in C minor, Op. 78

6:30 pm Voices in the Wind

A weekly omnibus magazine of the arts. Material from NPR Stations and free-lance producers across the country. Hosted by musician and author Oscar Brand.

7:30 pm Concerts of the New York Philharmonic

2-4 VIVALDI: Oboe Concerto, D minor

CARTER: Piano Concerto

BRAHMS: Symphony No. 2

Ursula Oppens, pianist

Joseph Robinson, oboist

Zubin Mehta, conductor

2-11 PROKOFIEV: 'Sythian' Suite

PROKOFIEV: Piano Concerto No. 3

DVORAK: Symphony No. 3, 'From the New World'

Martha Argerich, pianist

Mstislav Rostropovich, conductor

2-18 SHOSTAKOVICH: Symphony No. 9

TCHAIKOVSKY 'Manfred' Symphony

Mstislav Rostropovich, conductor

2-25 BRAHMS: Symphony No. 3

WAGNER: Orchestral Excerpts from 'Parsifal', Acts I and III

Erich Leinsdorf, conductor

Programs of the New York Philharmonic are made possible by a grant from EXXON.

9:30 pm Jazz Revisited

10:00 pm Jazz Continued

10:30 pm Weekend Jazz

Swing, be-bop, traditional, free, fusion, dixieland and all the rest.

MONDAY

8:00 am Ante Meridian

9:15 am ABC News

9:45 am European Review

10:00 am First Concert

2-5 STRAUSS: Don Quixote

2-12 LALO: Symphonie Espagnole,

Op. 21

2-19 STRAVINSKY Symphony of Psalms

2-26 BARTOK: Piano Concerto No. 1

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm German Festival

2-5 Orchestral Concert: Brahms

2-12 Symphony Concert: Beethoven

2-19 Wagner Festival-Bayreuth: The Flying Dutchman (Part I)

2-26 Wagner Festival-Bayreuth: The Flying Dutchman (Part II)

4:30 pm Chatterbox

Plays and skits for children.

5:00 pm Across the Atlantic

A magazine program produced in Germany.

5:30 pm Consider the Alternatives

Public Affairs

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

2-5 CORELLI: Concerto Grosso in F, Op. 6, No. 6

2-12 TCHAIKOVSKY 1812 Overture, Op. 49

2-19 HINDEMITH: Symphony in B-flat for Concert Band

2-26 MOZART: A Musical Joke, K. 522



Joelle Smith

9:15 pm Talk Story (repeat of Wednesday's program)

9:45 pm FM Rock

Progressive rock, contemporary and older, with a touch of fusion.

Leather Gifts
Jewelry Footwear

Nimbus

on the plaza • Ashland, OR.

TUESDAY

8:00 am Ante Meridian

9:15 am ABC News

9:45 am 900 Seconds

Repeat of Thursday's program.

10:00 am First Concert

2-6 BACH: Suite No. 3 in D

2-13 SCHOENBUERG: Verklarte Nacht, Op. 4

2-20 BLOCH: Three Jewish Poems

2-27 BACH: Brandenburg Concerto No. 2 in F

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts.

3:00 pm Kent in Concert

Weekly concerts from Kent State University

4:00 pm Special of the Week: Camp Fortune 1974

2-6 The Bill Evans Trio

2-13 Folk Traditional

2-20 David Wiffen and Tex Lecon

2-27 Renee Claude

5:00 pm The Kids' Can

Stories, songs, poetry, plays, skits, jokes and children's views expressed by children.

5:30 pm Only One Earth

2-6 Population, Development and the Environment

2-13 Population

2-20 The Role of the Scientist and Social Responsibility

2-27 Wildlife and Wilderness

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

2-6 BRAHMS: Symphony No. 3 in F, Op. 90

2-13 HAYDN: Concerto in D, Op. 21 for Keyboard and Orchestra

2-20 SCHUBERT: Trio No. 1 in B-flat for Piano, Violin & Cello, Op. 99

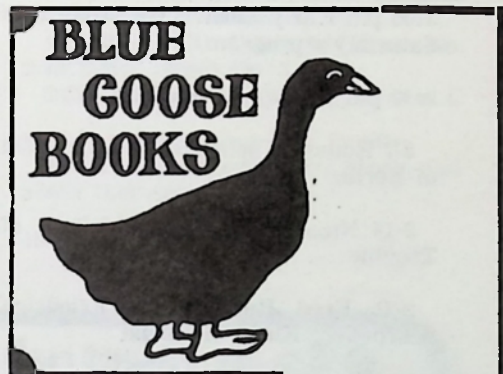
2-27 SHOSTAKOVICH: Symphony No. 8 in C minor, Op. 65

9:15 pm BBC Science Magazine

9:45 pm FM Rock

10:00 pm Rock Album Preview

Courtesy of Home at Last Records, Ashland.



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Used Book Store
New Fiction, Poetry
And Women's Words

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WEDNESDAY

8:00 am Ante Meridian

9:15 am ABC News

9:45 am Transatlantic Profile

10:00 am First Concert

2-7 MOZART: Concerto in D for Flute & Orchestra, K. 314

2-14 BEETHOVEN: Quintet in C, Op. 29

2-21 VAUGHAN-WILLIAMS: Fantasia on a Theme of Thomas Tallis

2-28 BRITTEN: Songs & Proverbs of William Blake, Op. 74

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Calendar of the Arts

3:00 pm Early Music Live (Repeat of Saturday's program)

3:30 pm History of Operetta

2-7 Eduard Kuenneke: Musical Poet of Berlin

2-14 Nico Dostal: A World Free of Trouble

2-21 Fred Raymond & Friedrich Schroeder: Kings of Revue

2-28 Robert Stolz: Master of the Viennese School

4:00 pm Talk Story

Minstrels' ballads; mothers' stories retold.

4:30 pm University Forum

Old questions re-asked and re-examined.

5:30 pm Classical Showcase

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

2-7 RESPIGHI: The Birds

2-14 DVORAK: Piano Concerto in G minor, Op. 33

2-21 PROKOFIEV: Symphony No. 6

2-28 BEETHOVEN: Octet for Winds in E-flat, Op. 103

9:15 pm Vintage Radio

A re-hash of the best and the worst of radio from its heyday; from 1930s, 40s and 50s.

9:45 pm FM Rock



Judy Davidson

THURSDAY

8:00 am Ante Meridian

9:15 am ABC News

9:45 am Learning About Learning

10:00 am Dolby Tone (30 seconds)

10:01 am First Concert

2-1 DONIZETTI: Concertino for English Horn and Orchestra in G.

2-8 HINDEMITH: Symphonia Serena for Orchestra

2-15 FELDMAN: Rothko Chapel for Chorus, Viola & Percussion

2-22 SCHUMANN: Piano Concerto in A minor, Op. 54

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Baldwin Wallace Concerts

4:00 pm Focus — Public Affairs Programs

4:30 pm Music of the Black Church
Produced at WDET in Detroit.

5:30 pm 900 Seconds

Public affairs in the Rogue Valley examined.

5:45 pm Beyond Personal Limits

Explorations into the breadth and depth of the "human" experience.

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall

2-1 BEETHOVEN: Leonore Overture No. 2

2-8 MOZART: Concerto for Bassoon & Orchestra in B-flat, K. 191

2-15 HANDEL: Concerto Grosso No. 2 in B-flat (from Op. 3)

2-22 HAYDN: Symphony No. 7 in C

9:15 pm Performing Arts Profile

Artists speak with each other and about themselves.

10:00 pm FM Rock

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designer fabrics and much more...

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482-1262 ★

FRIDAY

8:00 am Ante Meridian

9:15 am ABC News

9:45 am Women in Transition
Produced by WIT on SOSC campus.

10:00 am First Concert
2-2 ROY HARRIS: Folk Song Symphony
2-9 ROSSINI: String Sonata No. 1 in G
2-16 RAVEL: Daphnis and Chloe
2-23 MOZART: Violin Concerto No. 1 in B-flat, K. 207

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm Keyboard Immortals
Music played on a Boesendorfer Imperial Concert Grand, with a Vor-sezter attachment; recorded nuances of great pianists of the past.

4:00 pm Folk Festival U.S.A. repeat of Sunday's program

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall
2-2 TCHAIKOVSKY: Romeo and Juliet
2-9 STRAVINSKY: Symphony in C
2-16 IBERT: Concertino da Camera for Alto Saxophone & Eleven Inst.
2-23 STAMITZ (Carl): Concerto in D for Viola & Orch

8:00 pm Concerts by the Chicago Symphony Orchestra
2-2 MOZART: Serenade No. 6 in K.239 (Serenata Notturna)
SIBELIUS: Symphony No. 7 in C, Op. 105

BERNSTEIN: Symphony No. 1 (Jeremiah)

CHAVEZ: Sinfonia India (Symphony No. 2)

Claudine Carlson, mezzo-soprano
Leonard Slatkin, conductor.

2-9 SCHUBERT: Six German Dances, D. 820 (Webern orchestration)

SCHUBERT: Symphony No. 8 in minor, D.759 (Unfinished)

Carlo Maria Giulini, conductor.

2-16 BEETHOVEN: Piano Concerto No. 1 in C, Op. 15

BRUCKNER: Symphony No. 6 in G
Murray Perahia, piano; Sir George Solti, conductor.

2-23 BERLIOZ: Opera "The Trojans". Part I — The Capture of Troy. Soloists: Nadine Denize, Guy Chauvet.

James Levine, conductor.

Concerts by the Chicago Symphony Orchestra are made possible by grant from the Ernest and Julio Gallo Wine Company.

10:00 pm Jazz Album Preview
Courtesy of Rare Earth, Ashland

10:40 pm Weekend Jazz



SATURDAY

8:00 am Ante Meridian

10:00 am Dolby Tone (30 seconds)

10:01 am In the Bookstall

Selected readings from English Literature.

10:30 am Early Music Live

Discussion and performance of Early Music broadcast live from the Vintage Inn, Ashland.

11:00 am Texaco Metropolitan Opera Broadcasts — Live from New York City's Lincoln Center.

2-3 MASSANET: Werther

2-10 PUCCINI: Madame Butterfly

2-17 MOZART: The Magic Flute

2-24 VERDI: Don Carlo

2:00 pm Options

A public affairs-arts magazine from National Public Radio.

3:00 pm Music Hall Debut

An Album, new to KSOR's library, previewed.

4:00 pm Siskiyou Music Hall

2-3 ERNESTO HALFFLER: Concerto for Guitar

2-10 DVORAK: Romance for Violin and Orch

2-17 BARBER: Adagio for Strings

2-24 TELEMANN: Horn Concerto in

D

7:00 pm Earplay

2-3 Porch — A comedy between a mother and daughter on a hot summer afternoon in a small Texas town. As the women fight the summer heat and each other, small town life passes in front of their porch.

2-10 Girls of the Golden West — A comedy of the old West, centering on women's roles as Western heroines.

2-17 American Modern — A middle-aged couple struggles with the traumas of growing old and becoming disillusioned.

2-24 Death of a Pig — In this instance the death of a pig is the impetus for an encounter between two sisters forcing them to confront a wealth of insights into their present life.

8:00 pm Cookie Jar

A potpourri of absurdity and information.

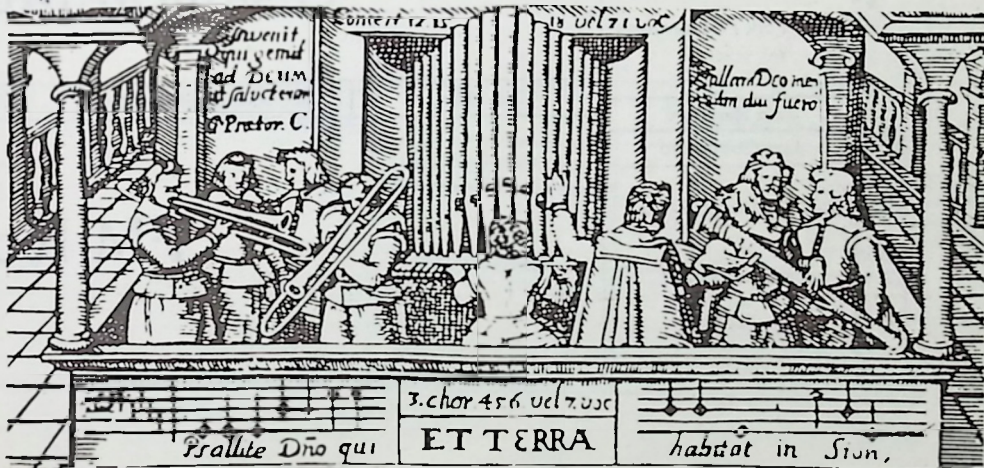
9:00 pm Live from the Vintage Inn

KSOR broadcasts live performances of local artists.

10:00 pm Lithia Springs Special

A program of folk and contemporary music and comedy.

12:00 Weekend Jazz



Programs at a Glance

JA

	Sunday	Monday	Tuesday	Wednesday
8			Ante	
10		European Review	900 Seconds	Transa
	Words & Music			P
12	BBC Science Magazine			M
	Folk Festival U.S.A.		KSOR	
2	Studs Terkel			Co
	Sunday Supplement	German Festival	Kent In Concert	Ea
4			Special Of The Week	Histo
	Siskiyou Music Hall	Chatter Box		T
		Across The Atlantic	Kids Can	Unive
6		Consider the Alternatives	Only One Earth	Classic
			KSOR	Info
	Voices In The Wind			
8	New York Philharmonic		Siskiyou Mu	
	Jazz Revisited	Talk Story	BBC Science Magazine	Vin
10	Jazz Continued			
12	Weekend Jazz			FM Ro

UARY

90.1 FM Stereo Dolby

Wednesday	Thursday	Friday	Saturday	
Meridian				8
Artistic Profile	Learning about Learning	Women in Transition	In The Bookstall	10
First			Early Music Live	
			Metropolitan Opera	12
Today	News		Options	2
Concert				
Music	Baldwin-Wallace	Keyboard Immortals	Music Hall Debut	4
of Operetta				
Story	Focus	Folk Festival U.S.A.	Siskiyou Music Hall.	
City Forum	Black Church Music			
	900 Seconds			
Showcase	Beyond Personal Limits			6
ation	Service		Earplay	8
ic Hall			Cookie Jar	
			Live From The Vintage Inn	10
Radio	Performing Arts Profile	Jazz Album Preview	Lithia Springs Special	
k		Weekend Jazz	Weekend Jazz	12

Letters to KSOR

Compliments and Complaints from our Listeners

KSOR gets its share of mail, positive and negative. We appreciate all of it — the positive for obvious reasons, the negative because we figure one has to care about the station to take the trouble to write in complaints. In any case, we thought it would interest our subscribers to thumb through some of the correspondence we receive. We also hope it will stimulate more — we invariably want to hear what you think, whether it's a pat on the back or a kick in the shins. We'll note before you dig in that several complaints center on getting the GUIDE late. Since this is a complicated subject that needs some explanation, we'll refer you to the editorial note at the front of the magazine. It's all explained there.

—Editor

Dear KSOR,

I am a jazz-loving senior citizen. I live in a real fringe area so I'm having a little trouble receiving a good signal. I'm going to install a new antenna which will probably help considerably. Love your music, especially "Ante Meridian." Keep up the good work.

Fred Hunt,
Hornbrook, Calif.

KSOR (Is anybody listening?)

(1) Many of us I am sure are heartily sick of;

A. The flute

B. The harpsicord

(2) I wonder if anyone really likes much of your avante-garde programming, say 10 to 2. I used to listen while resting 12:30 but seldom do now.

(3) Why should Haydn be accompanied Sunday morning by "Catcher in the Rye" and poems "I wrote myself last night"? (sic)

(4) Why and how do you intend to offer

rebuttal to the radical pacifist propaganda of 12:00 to 12:30 daily?

(5) You gave a Trojan protester from Phoenix a full hour. It seemed that you made no effort to argue. Have you given a reputable scientist or administrator equal time — at the same hour?

(6) 11:00 o'clock Saturday is for Grand Opera — not Gilbert and Sullivan.

(6) All in all, I am getting pretty fed up with you people.

(7) Oh yes: 8a.m. to 10a.m. is mediocre entertainment.

Vaughn D. Bornet

Ashland, Oregon

Dear Ron,

My husband and I are members of the Guild and, having a general disdain for television, we listen to KSOR quite alot. I've noticed a few things I've wanted to bring to your attention as well as letting you know what some of my own more subjective, personal preferences are.

First, and it's one of the first things I

noticed about KSOR when I moved here 1½ years ago, is the fact that most of the student announcers on Siskiyou Music Hall have quite a hard time pronouncing many of the music titles, composers, conductors and artists names. I don't blame them. But for the announcers' sakes, I think it's inexcusable that someone doesn't give them the correct pronunciations in advance ahead. At least you could help them do their best at it and bring the student-announced portion of your classical programming closer to the quality of Ted Toews on first concert.

Speaking of Ted Toews, he's great and I'm glad you found someone like him.

I'm really glad you started Ante Meridian, mainly because I never knew I'd like jazz so much and may never have listened to any otherwise. Now I always enjoy Jazz Revisited and other jazz programs as well.

Of course I love Vintage Radio and Earplay and would love to hear more radio drama.

I always wish that Cookie Jar, which I love, was 2 hours long instead of 1. I also love Lithia Springs Special. Charlotte has great taste.

Over all, I love KSOR (I never listen to anything else) and I think you're doing a great job, progressively better, with the resources you have.

Renee and Matt Ross

Dear Mr. Toews,

This past Sunday, I had the luck to be able to listen to your "Sunday Supplement". The portion of the program which is, and most likely permanently, lodged in my memory is "The Story Teller"; a session with Charles Laughton. From the very first lines which Charles Laughton spoke, I found myself being transported to my childhood and having stories told to me. I just loved every last second of it! Please program more Charles Laughton in the near future.

Sincerely yours,
Martin J. Maltese
Sixes, Oregon
(Your farthest away guild member)

Dear Sirs,
Thank you for your excellent programs. I never change the setting of my radio. Please keep the classical programs coming. I also have appreciated the work and talent of Michael Johnson.
Sincerely,
Dorothy M. Burley
Ashland

Dear KSOR,
What became of Chatterbox? I've been meaning to write ever since I noted it's disappearance. My kids noted it ahead of me. Last time I wrote I requested more children's programs. Now there are none. What gives?

Also, I am getting tired of getting the Guide 2 weeks into the month it's supposed to be advising me of. How about skipping one month and getting two weeks ahead of the next one?

I did want to encourage you to continue the Ray Bradbury broadcasts. They were great.

Keep up the good work and I'll tell you about the bad.

Yours truly,
Alan Winter
Williams, Oregon

Dear Ron Kramer,
Hearing the Studs Terkel program last Sunday was a transcendence hard for me to encapsulate for this reason: I lived in Chicago for 12 years, went to art school there, was nearly murdered there, married and divorced there, had a child there — all kinds of life experiences, the heavy kind, happened there — and through those twelve years, I used to listen to Studs Terkel — every day of the week, Monday to Friday. So, in short, to hear a rebroadcast of the Joy Street series evoked a wealth of remembrances and feelings, not the least of which is an appreciation of Studs Terkel, who is one of the best interviewers I've ever

heard, for his ability to draw from people reflection and insight that sometime they didn't know they contained.

I really do like "Talk Story" very much, especially because Lawson Inada's way with people and literature is so kindly, a perpetual invitation to enjoy listening, but also to strike out on one's own and experiment.

I can think of so many KSOR programs I've heard that left me with such a strong sense of having been enriched; I've gotten so entirely spoiled by KSOR's broadcasting that I hardly watch TV at all anymore. I dunno — you'd think TV networks just never heard about the existence of quality. With every gratitude from a resident who remembers the valley before KSOR and wide range broadcasting. Bette Lynn Johnson
Medford, Oregon

Dear Ron,

When I was in the Philadelphia area in August, my brother and sister-in-law listened to a PBS news program called "All Things Considered". Since then, some of my neighbors (also from Penn.) said the other day that they really appreciated the fine music on KSOR, but they missed "All Things Considered". They own property here and have been here in Oregon off and on for many years so they know what it was like in the days of a choice of rock or country western.

Since two families, whose tastes I respect, like this newscast. I wonder whether it would be available here or could be worked into your program. Dorothy Stolp
Ashland, Oregon

Dear Mr. Kramer,
I enjoy the entertainment offered by KSOR at least 6 hours of every day,

both while I'm working and while I'm studying.

I spend almost every Saturday night home with my radio tuned to KSOR. Of special delight has been the "Lithia Springs Special" show. I look forward eagerly to Mrs. Sheldon's unique selection of musical treats.

I hope her show can be continued into the school year.

Thank you for all the beautiful music and other entertainment you offer.

Yours Sincerely,
Virginia S. Burns
Ashland, Oregon

Dear KSOR,
We just moved here from Chicago and are surprised and delighted to find our old friends from WFMT, Studs Terkel and Norman Pellegrini (Chicago Symphony Concert) on KSOR. A station with that kind of programming certainly deserves our support.

Ellen Cholema
Don Thomas
Jacksonville, Oregon

Dear friends at KSOR,

Thanks for continuing to put out good sounds. At the time I made my pledge, I put myself down for Mbari Mbayu (my favorite) and Folk Festival USA.

No offense to anyone but it'd be nice to have a little more jazz and rock during the daylight hours - even one day a week it'd be nice.

Other programs I enjoy: Ante Meridian (who wouldn't enjoy it?), BBC Science Magazine, European Review.

Requests: A more thorough news broadcast - I've heard very thorough ones on PBS on the East Coast.


I love KSOR. Keep up the good work. I can't bear commercial radio anymore.

Mowlet Kazati
Merlin



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ON THE PLAZA BY K-MART
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The Deal of a Lifetime!

Like KSOR? The GUIDE is invaluable for making sense of it all . . . and in addition it will tell you what's happening in the arts in the area, show you some of the work that's being done and tickle your intellect. Join the KSOR Listeners' Guild, receive the GUIDE and help support public radio!

— Enter my subscription to the KSOR GUIDE for a year. My check for \$8 (of which \$5 is tax deductible) is enclosed. (Checks payable to KSOR)

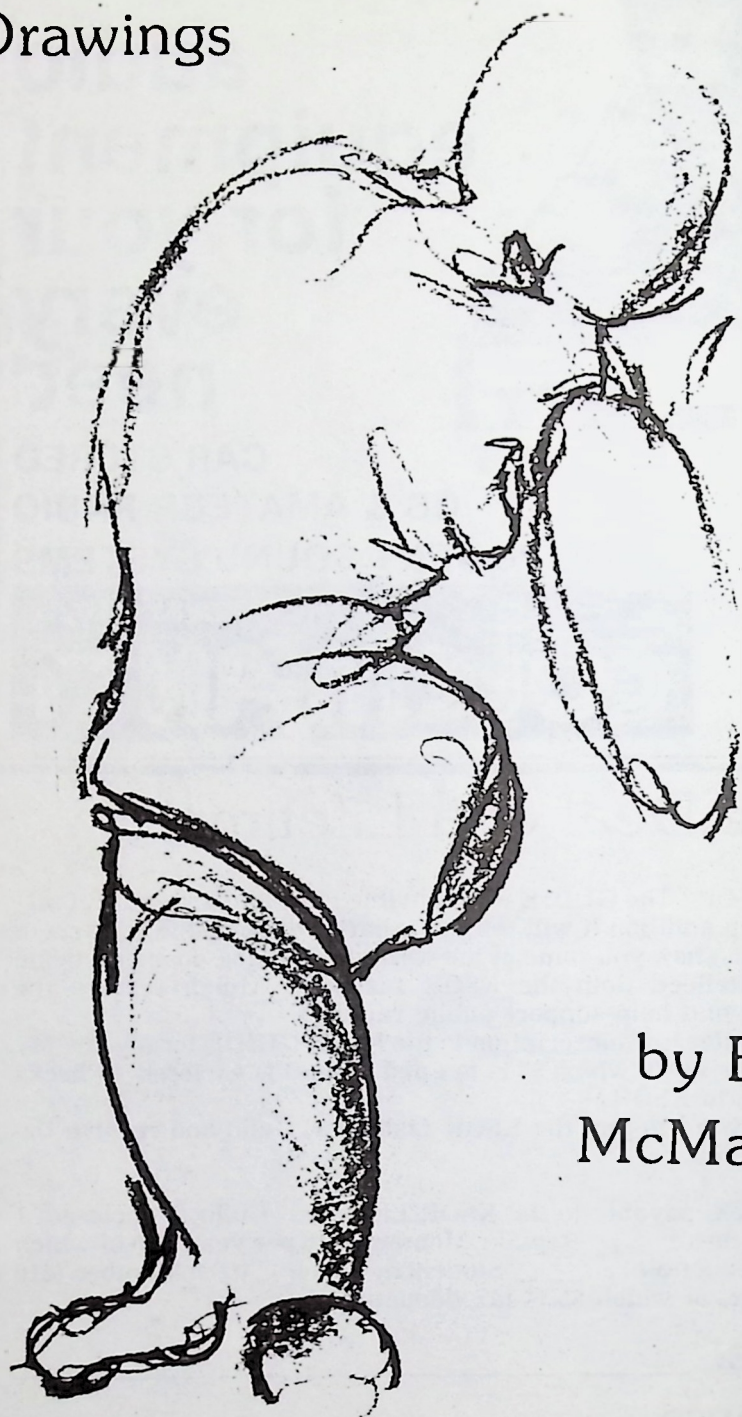
— I want to join the KSOR Listeners' Guild and receive the GUIDE too.

My check, payable to the KSOR Listeners' Guild is enclosed. I want to be a _____ Regular Member (\$15 per year, \$10 of which is tax deductible); _____ Student or Senior Citizen Member (\$10 per year, of which \$5 is tax deductible.)

NAME: _____

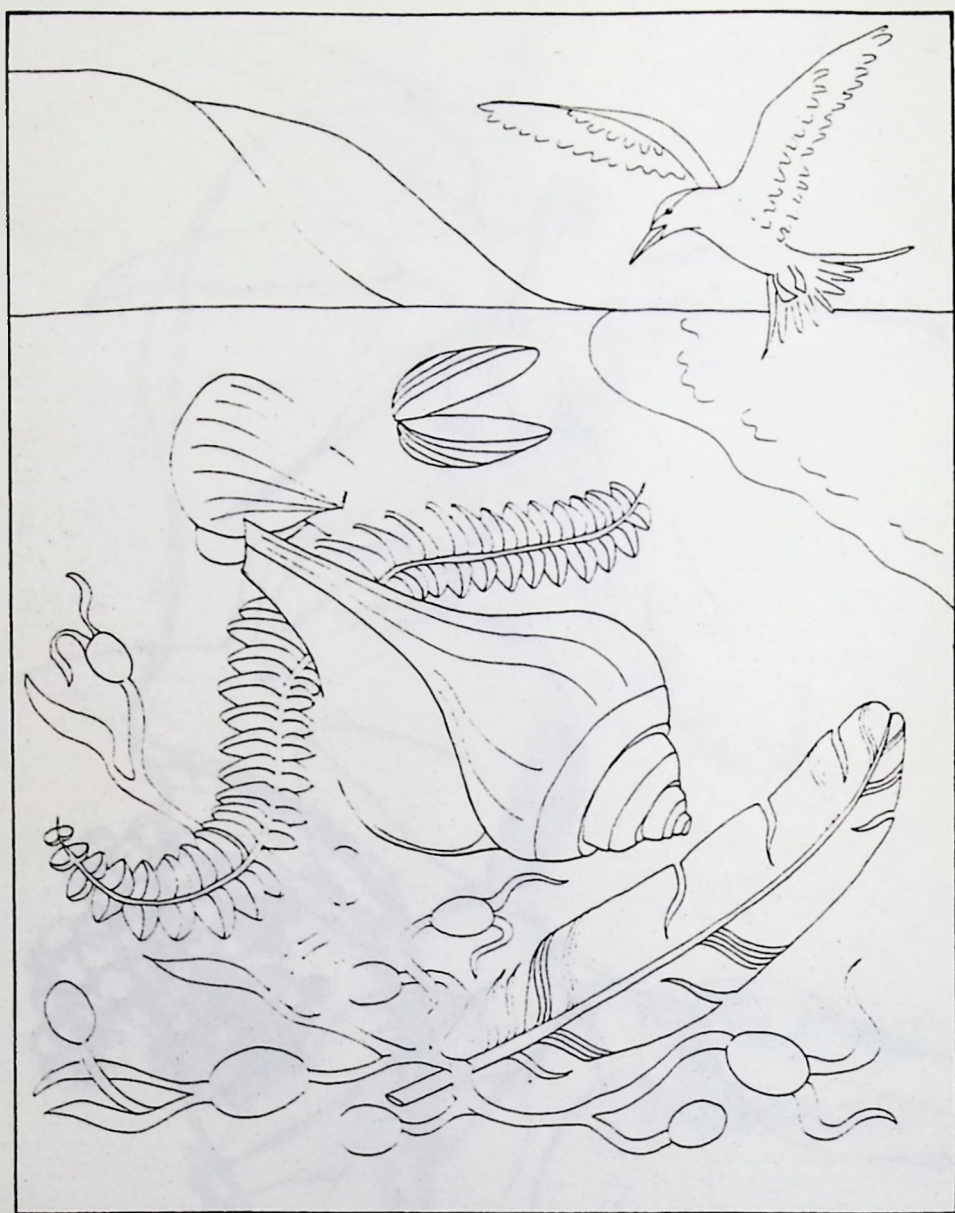
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Drawings



by Ellen
McMahon





A Talk About the Ashland Film Society

Film in General and Film in Ashland

Since it is the Ashland Film Society's seventh birthday, we at the GUIDE thought our readers would be interested in hearing about the Film Society, how it works and what its members think about film. Two separate conversations took place. The first was with Jane Saxe Barr and John Briggs. Jane is one of the founders of the film society and

John teaches English and Film at S.O.S.C. The second conversation was with Jane Barr and Richard Alexander. Richard has been involved with the film society for two years, and besides his input on film selection and other aspects, he manages the financial end of the Film Society's operations.

INTERVIEW BY JOHN DOWLING

Q: What motivated you to become involved with film?

JANE: I remember being so moved by a film that I saw a long time ago, more moved than I had ever been by the written word. I found myself crying and others around me saying, "It's just a film!" From that time I started going to all the films that I could.

JOHN: I first started seeing films when I was a student at Berkeley. For the most part it was from an entertainment standpoint. Later on, after seeing some of the early Surrealist films; they were so exciting that I tried to use them in my classes.

Q: What are some of the virtues of film versus other mediums, like books and paintings?

JANE: It's really important to realize that some things are said better with the written word. But the strong points of film are the way that it can create differences in time and space, the juxtaposition of moving effects, the combination of music, art photography, drama, dialogue....plus factual events can be interpreted by the eye, without the printed word.

JOHN: One of the main virtues is that film can compress a whole world into an hour and a half.

Q: Do you feel that compression is positive or negative?

JOHN: I feel that its positive. And I contrast that with the experience of reading a triple-decker Victorian novel that would take weeks to finish. With the compression of film, you can leave out the boring anecdotes, the tedium of everyday life. After all, if you have to present a world in an hour and a half, you have to concentrate on everything that is essential. And eliminate everything that is accidental. Whereas a naturalistic novel, by definition, tries to put in every bit of detail from everyday life.

JANE: (laughing) Some people could criticize *cinema verite*, as doing exactly the same thing.

JOHN: That's right! But there is still the time limit.

Q: If we were to put film into literary category, would it be closer to the poem or the novel?

JANE: I don't think that film should be put into literary categories at all.

JOHN: Well, I agree with the analogy. It is more clearly connected with poetry. You can read a poem in 15 to 20 minutes and see the interconnections. It's the same with film. It's so limited in time, that the interconnections are much more immediate.

Q: How do you respond to the statement "Film is a lazy man's way to culture"?

JOHN: Well it's certainly true, isn't it? If you look at American

films, its not only a lazy man's way to culture, its a lazy man's way to a lack of culture. But it can also be very powerful. You can have first rate films available to people and you can also have garbage, consumed and no sooner consumed than disgorged and forgotten.

JANE: And most of the written word, magazines, newspaper-s....And a lot of people don't realize, film has a wide spectrum of content and styles, just as literature. Because it's a new way of looking at things, it's impossible to compare a popular film with a classic, like *Grand Illusion*.

Q: In teaching film, what are some of the things that you are trying to do?

JOHN: Part of the legitimate function of teaching is to try to preserve that which is valuable from the past and transmit it to the young. It also seems to me to be a legitimate function to represent that are powerful, but are not yet considered classics. This quarter we're presenting 6 or 7 of Claude Chabrol's films, none of which have ever been shown in Ashland or the Rogue Valley. Next quarter, in conjunction with the Ashland Film Society, we'll be presenting a new series of German films, by such people as Werner Herzog and Fassbinder.

Q: Why do we often hear European films are artistically better than American films?

JOHN: A great deal of it is a matter of financing. The way we finance films in America is through corporate action. And if you want

to make a film, you have to convince a number of people who have the money that your film is safe, that it can make money. You have to use an identifiable star, you have to repeat many of the American clichés, and the film has to have a certain kind of ending. Steven Spielberg (*Close Encounters of the Third Kind* and *Jaws*) had some of these problems when he made the movie, *Sugarland Express*. He was told only if he chose Goldie Hawn as the star. So his hands were virtually tied. This is not so much true with European films. Also, an American director does not have the final cut on his film. He does not have the right to say what form his film will be shown in. It is the people who control the finances that have that right.

JANE: The final cut is extremely important. Stanley Kubrick (*2001* and *Dr. Strangelove*) is one of the very few people who ever demanded the final cut and got it.

II

Q: What was the impetus for starting the Film Society?

JANE: After having lived in rural areas before, and by living there missing a lot of different movies, another woman and I decided that we would try to bring some films to the area. We ordered a bunch of catalogues, made up a schedule and went around selling memberships to get some money to rent the films.

Q: How did the membership drive go?

JANE: Well, we got enough money for our first film. We also borrowed

money from friends and after showing the films, we paid them back out of our receipts from the show. After showing six films, we were twelve dollars in the hole.

RICHARD: (Laughing) And no friends left.

Q: Do you see the film society as an alternative in the community?

JANE: An alternative to what?

RICHARD: I see it as filling an empty space rather than as an alternative. I don't look at the Film Society as being in competition with anything. If the Varsity Theater started showing Japanese films, we would show Russian films.

JANE: I've always wanted the Varsity to improve their programming and I feel that since we began showing films, they have.

Q: It sounds as if you feel that the Film Society is a devil's advocate for film.

JANE: No. It fills a need for people who cannot see these films anywhere else. If the library or the college were showing these films, we wouldn't be spending twenty to thirty hours a week bringing together the films that we have, we'd be going to them. But no one else shows these films.

RICHARD: If an arts theater came to Ashland, and its very doubtful that that would happen, and if they started showing new movies and classical films, I think that the people involved in the film society would begin exploring other areas.

JANE: Possibly film making or video.

RICHARD: The Film Society gives people an opportunity to do the things that they want to do. An example is that there are no children's programs. When I was young, every Saturday, you could go to the movies. Movies designed for children. And that's one of the things that I'm interested in.

JANE: And Rolf (Film Society member) is interested in making films. He's trying to find people in the community who have made films. And possibly a film making branch could be started.

Q: Can you define your public?

JANE: It depends on the program. If we're showing Garbo or Ginger Rogers and Fred Astair, the people coming to see the film will be an older group of people. If we show the movie "Performance," the "heads" will show up.

RICHARD: When we sit down to the programming, we always try to figure out who's going to come. We try to program so we don't lose money. But I don't want to get into worrying about it like a commercial theater has to worry about it.

Q: How do you deal with criticism of your programming?

RICHARD: It's very easy to put some one on the spot. A person may say: "I didn't like your program. And I find myself saying, but didn't you like such and such film? Or I'LL ASK. WHAT WOULD YOU HAVE SHOWN? Actually, most people who start out by saying that

they didn't like a particular program, end up admitting that it wasn't all that bad.

Q: Do you have an emotional or intellectual criterion for selecting films?

RICHARD: You should come to our meetings. Some are near riots. Everyone has their thing, their own idea for what we should show. But it's a very democratic process. People nominate a film and we all argue and discuss its merits. We all lobby for the films that we are worthwhile.

Q: Have you overcome your earlier financial difficulties?

JANE: We have credit now with film companies. No more C.O.D.

RICHARD: I just finished the financial statement. Right now our financial situation is that we are \$7.55 in the hole.

JANE: It doesn't seem to matter if we put out \$400.00 for a series or \$8000.00 for the year, we still come out about even. And we've shown 50 films a year, for six years.

Q: Have you ever had a movie bomb out financially?

JANE: Sure. The movie "Nobody Waved Goodbye", nobody to watch it. We've lost money on a lot of films.

RICHARD: When we're deciding on the films, someone might say that we're going to lose money on a particular film. But it doesn't matter.

JANE: We know that it will average out.

RICHARD: Sometimes we'll stick in a film that we're not that crazy about but we know that it will make money. We do this, either because we have picked out several very expensive films or because we have chosen a film that is obscure and possibly it will have low attendance. I try to tell people...if you've never heard of the film, trust us. A lot of people never heard of the film "Ashes and Diamonds" and it was a good film.

Q: Who selects the films?

JANE: Generally, the core group of the working members, which is about ten people. Any member is welcome to help in the selection.

RICHARD: The Film Society is all of the members. Just like KSOR is all of its members. We're organized to provide films that are otherwise unavailable in the area.

Q: What do movies offer that TV can't?

JANE: There are a number of factors. The size of the image, the clarity and sophistication. But I think another factor is...movies are the ultimate institutionalized form for fantasy. You walk into a room that is dark, and then the big silver screen lights up and you're somewhere else for two hours. TV can't give you that feeling of being transported to another place.

Southern Oregon Arts Events in February

- 1 Feb. 1-16: Rogue Gallery will exhibit Chuck Allison's surrealistic paintings at 8th & Bartlett, Medford.
- 2 Feb. 2 & 3rd: Jazmin's presents "Pegasus" for listening and dancing pleasure. Begins at 9:00 p.m.
- 3 Childrens Filmmaking class Feb. 3, 10 & 17th. Must pre-register and offer two age levels (6-8 & 9-12). For registration call the Rogue Gallery at 772-8118.
- 4 SOSC Music Dept. presents Neil Wilson, baritone. Neil Wilson is from the University of Oregon. 3:00 p.m., Recital Hall. Free performance.

Rogue Valley Symphony presents Concert No. 3 and Young Artist Competition Winner. 8:00 p.m., Rogue Community College, Grants Pass.

Ashland Film Society presents "Throne of Blood." This 1957 film, directed by Akira Kurosawa, is based on Macbeth. 6:00 & 8:00 p.m. at 59 Winburn Way, Ashland.

February

- 5 The Medford Senior Citizens will hold weekly knitting classes starting Feb 5th from 8:00-11:30 a.m. at the Medford Senior Center.

Feb. 5-23: Art Show featuring Design Workshop Graphics in the Stevenson Union Gallery, SOSC.

- 6 The Medford Public Library will hold pre-school story hours every Tuesday morning from 10:00 a.m. until 11:00 a.m.

Rogue Valley Symphony presents Concert No. 3 & Young Artist Competition Winner, 8:00 p.m., SOSC Music Dept. Recital Hall.

- 7 Jazmin's presents "Amateur Night." Show begins at 8:00 p.m.

Ashland Public Library will have pre-school story hours every Wednesday morning at 10:00 a.m.

- 8 Scenic Jr. High School presents the Winter Band Concert, at 8:00 p.m. Free performance.

- 9 The Medford Senior Citizens Center will hold a Valentines Dance from 1:30-3:30 p.m.

- 10 Jam Session every Saturday: Bluegrass & Old-time music; 1:00 p.m. Cripple Creek Music, 237 E. Pine, Central Point.

SOSC Music Dept. presents Frances Madachy Recital, 8:00 p.m., MU 144 Music Recital Hall. Madachy will be playing works by Bach, Debussy, Liszt, Chopin and Ed Soule.

- 11 Jazmin's will host an Ashland Film Society Benefit with a movie, "Black Orpheus" and dance following. Movie begins at 7:00 p.m.

Movie, "The Butcher" at 7:30 & 9:30 p.m.; Britt Ballroom, SOSC.

- 13 SOSC Lecture and Performing Arts presents Samella Lewis, Black Art Historian, Noon, Dining room A, Stevenson Union.

Medford Senior High Choir Concert, 8:00 p.m.

- 14 Community Concerts presents Rostal and Schaefer, British pianists. 8:00 p.m., Hedrick Jr. High, Medford. Admission by Season Ticket.

- 17 Yreka Community Theater Guild presents Sonata Recital, Audrey Tyler, Violin; Beatrice Wald, piano. Contact Yreka Community Theater Guild for more information. P.O. Box 416, Yreka, California 96097.

Feb. 16 & 17: The Medford Community Theatre will present "Nude with Violin" at Jazmin's. For tickets and time call 488-0883.

February

18 Community Concerts presents Janacek Chamber Orchestra of Czechoslovakia, 8 p.m., First Baptist Church, 420 N.E. 7th St., Grants Pass.

Woody Simmons will perform in concert in Carpenter Hall, Ashland. Folk banjo, guitar and other instruments. Sponsored by Woman-source Productions.

Ashland Film Society presents "Kwaidan" directed by Masaki Kobayashi. 6:00 & 8:00 p.m. at 59 Winburn Way, Ashland.

19 Feb. 19-28: Rogue Gallery presents Watercolor Invitational — current work of ten area watercolor painters: Judy Howard, Judy Mooris, Lucy Warnick, Sharon Wesner, Ron Erickson, Bob Kaegi, Bob Bosworth, Clifford Sowell, Ron Chaddock, Jack Teeters. 8th & Bartlett, Medford.

22 Medford Senior High presents Band Concert, 8:00 p.m.

Crater High School Jazz Concert. 8:00 p.m.

SOSC Music Dept. presents Concert Choir, 12:30, Dr. William Bushnell, Conductor. Free Performance.

Medford Senior Citizens Center will host a dance featuring the Southern Oregon Old Time Fiddlers at 1:30 p.m.

23 Feb. 23 & 24: Jazmin's presents "Knock Na She," an Irish dancing band at 9:00 p.m.

24 Watercolor workshop with Sharon Wesner from 10-12 & 1-3 p.m. (one session only). For registration call 772-8118.

Southern Oregon Music Educators Association Solo and Ensemble Contest. All day, starting at 8:00 a.m. Free Performance.

The Rogue Valley Chapter of Sweet Adelines presents an evening of barbershop harmony at Medford Senior High. For ticket information call Sandra Pierce, 779-6895.

25 Movie: The Groove Tube, 7:00 & 9:30 p.m. Britt Ballroom, SOSC.

The Ashland Film Society presents "Ikiru" directed by Akira Kurosawa. 6:00 & 8:30 p.m., 59 Winburn Way, Ashland.

26 SOSC Music Dept. presents Brass Choir, 8:00 p.m., Music Recital Hall. Dr. Marvin Belford conductor. Free performance.

Feb. 26-28: SOSC Art Department presents Faculty Art Show, Stevenson Union Art Gallery.

28 SOSC Music Department presents Instrumental-Vocal Jazz Concert, 8:00 p.m., Mu 144. Music Recital Hall. Tickets \$1.00 & \$1.50.

Rogue Valley Galleries and Exhibitions

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

LAMPLIGHT GALLERY: 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

SOUTHERN OREGON POTTERY & SUPPLY: 1300½ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

SHARON WESNER STUDIO-GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon-4 p.m. Sunday. Original oils, watercolors, acrylics.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.



Pioneer Woman

Charcoal on Cream Tinted Paper
Dorland Robinson 1908



CONTRIBUTORS

Ted Barr can often be heard singing the blues at the Vintage Inn. Ellen McMahon is an instructor, Boston-born and educated at the University of Wisconsin and SOSC; Joelle Smith is a student at SOSC who will be a regular contributor here; Jan Forrest is a former Ashlander now living in Portland; James Otey, Judy Davidson and John Dowling are all GUIDE staffers about whom you have read before.



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